

ROM

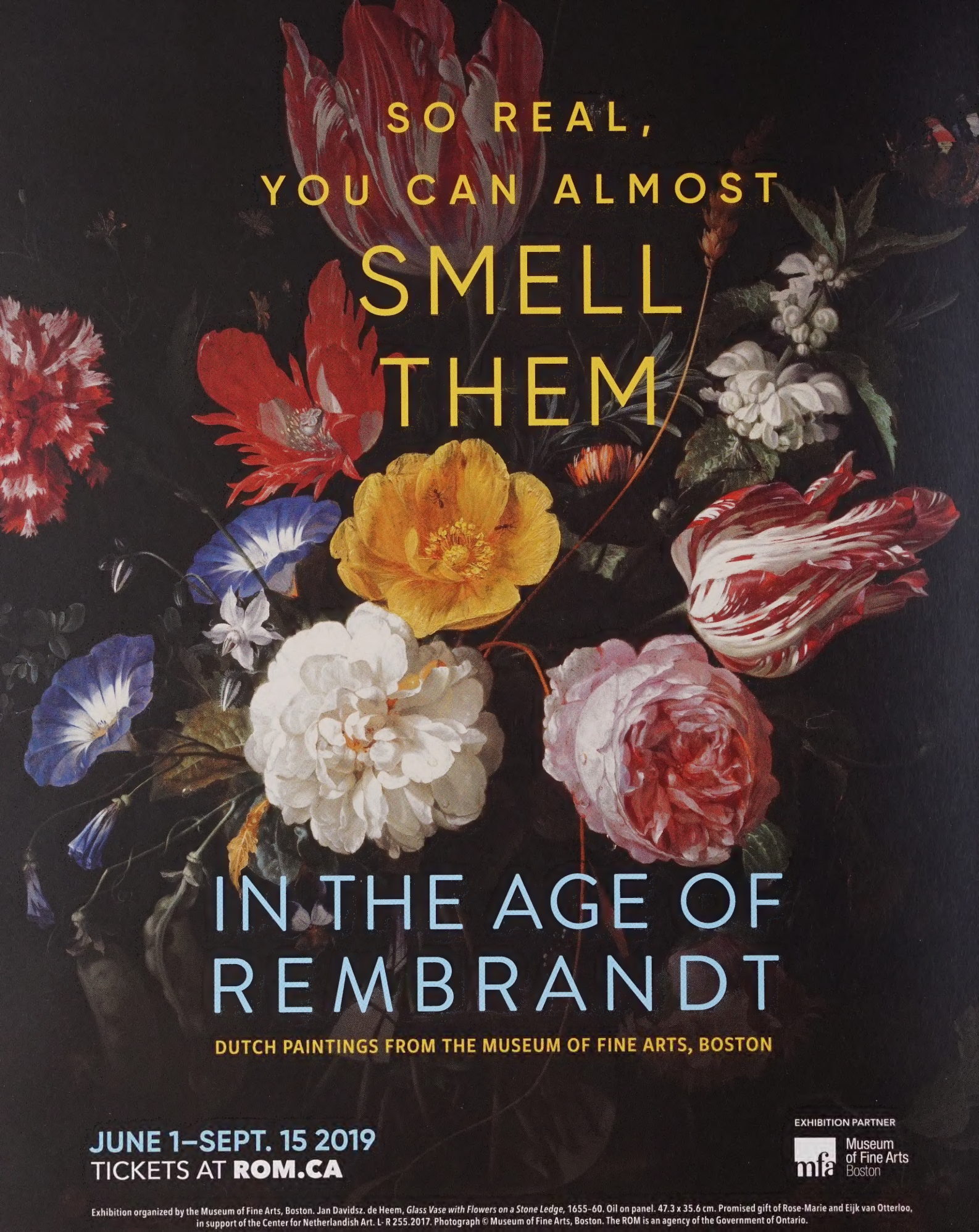
MAGAZINE of the ROYAL ONTARIO MUSEUM

THE DUTCH GOLDEN AGE

ART IN THE AGE
OF REMBRANDT

p. 16





SO REAL,
YOU CAN ALMOST
SMELL
THEM

IN THE AGE OF
REMBRANDT

DUTCH PAINTINGS FROM THE MUSEUM OF FINE ARTS, BOSTON

JUNE 1–SEPT. 15 2019
TICKETS AT ROM.CA

EXHIBITION PARTNER



Exhibition organized by the Museum of Fine Arts, Boston. Jan Davidsz. de Heem, *Glass Vase with Flowers on a Stone Ledge*, 1655–60. Oil on panel. 47.3 x 35.6 cm. Promised gift of Rose-Marie and Eijk van Otterloo, in support of the Center for Netherlandish Art. L-R 255.2017. Photograph © Museum of Fine Arts, Boston. The ROM is an agency of the Government of Ontario.



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volume 52: number 1
2019 summer

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Portrait of Aeltje Uylenburgh
Rembrandt van Rijn, 1632

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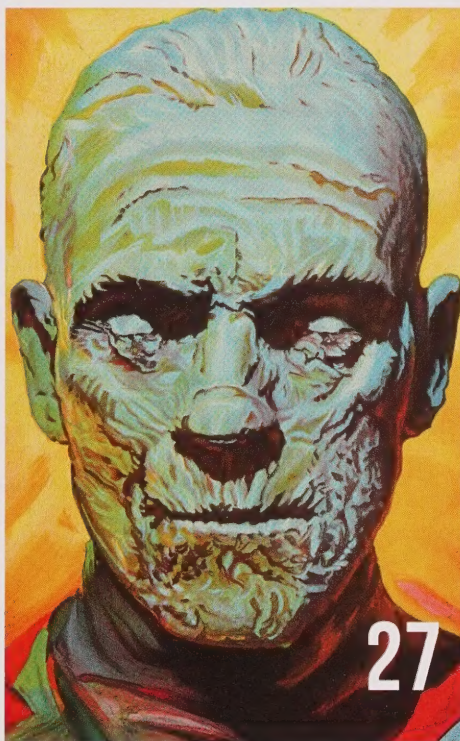
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The paintings that defined the Dutch Golden Age



contributors



COURTNEY MURFIN INTERPRETIVE PLANNER

Courtney works with the ROM's exhibition designers and media producers to develop compelling storylines for exhibitions. She has worked on a wide range of fascinating subjects, from ancient palaces to magnificent blue whales.



JASON CYRUS RESEACHER

Jason Cyrus is currently pursuing a Master's degree in Art History at York University. His Social Sciences and Humanities Research Council-funded research looks at global history through the lens of high fashion, searching for connections to the stories of marginalized people and groups.



HEIDI SOBOL SENIOR PAINTINGS CONSERVATOR

Heidi surveys, assesses and identifies objects in the collection that require conservation, primarily two-dimensional works of art. She helps to integrate conservation content into exhibitions, programming and education.



KATHERINE DUNNELL EARTH SCIENCES TECHNICIAN

Katherine's original passion was medicine, but after a year of university spent touching "slimy" things, she found inorganic sciences to be more appealing. Katherine helps develop exhibitions and programs on mineralogy at the ROM.

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Questions? Comments? Email us at magazine@rom.on.ca.

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Feature exhibitions have an additional ticketing fee.

Admission is free every third Monday of the month from 5 p.m. Post-secondary students with ID can visit the Museum for free every Tuesday.

Museum and Arts Pass Program participant.

**All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.*

ROM MAGAZINE

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REINVENTING THE MUSEUM FOR THE 21ST CENTURY

The ROM has unveiled its vision for the future, with bold exhibitions and ambitious initiatives that underscore its updated mission



The ROM, like the world around us, is in a moment of great transformation and change. It is, and has long been, a leader among cultural institutions, globally recognized for its research, collections, exhibitions, and architecture. As we look to the future, and what it means to be a great twenty-first-century museum, we know we must continue to evolve.

In this issue of ROM magazine, I discuss the Museum's new Strategic Direction, which encompasses the mission, vision, strategies, and values guiding us toward a new and exciting future. The plan is outlined on page 30, but in short, I can make this promise: we *will* play an even more central role in the social and cultural life of our communities, we *will* engage visitors in new and relevant ways, and we *will* continue to seek out authentic and diverse points of view.

We've already started on this journey. Over the spring, with support from TD Bank Group and The Bennett Family Foundation, the ROM debuted *3rd Monday Nights Free*, allowing visitors access to the Museum at no cost. It has been a smashing—thrilling, even—success. And in the coming months we unveil the new Helga and Mike Schmidt Performance Terrace and the Reed Family Plaza on Bloor Street, a powerful reimagining of the Museum's role in the community and, with the re-opened Weston Entrance on Queen's Park, of the Bloor Street intersection itself.

However, the corner of Bloor and Queen's Park is not the only intersection we are investing in. During the months ahead, we will continue to explore the limitless intersections between art, culture, and nature.

Art takes centre stage with the opening of two dramatically different exhibitions: *In the Age of Rembrandt: Dutch Paintings from the Museum of Fine Arts, Boston* and *It's Alive! Classic Horror and Sci-Fi Art from the Kirk Hammett Collection*.

In the Age of Rembrandt represents a pivotal moment in Dutch history, when art flourished and became a part of everyday life as never before. Not only does this show bring exceptional paintings from another museum to our Toronto audiences, but it also complements the ROM's own Samuel European Galleries, home to one of the largest collections of European art and culture in Canada.

Walking through these galleries and into the Dutch paintings exhibition, you are immersed in a pivotal moment in time, and can quickly see why this period became known as the Golden Age.

Visitors will be transported—at the speed of heavy metal—into a wildly different era starting July 13 with the opening of *It's Alive! Classic Horror and Sci-Fi Art from the Kirk Hammett Collection*. Featuring rare works of graphic art, this exhibition is a unique opportunity to explore a genre of cinematic

art and film that tapped into the cultural anxieties that shaped the 20th century.

Our remarkable exhibitions are punctuated by critical conversations and programming on science, culture, nature, and art. Through our ambitious storytelling, we are forging new and stronger connections with our communities. And they are responding. Last year, we welcomed more than 1.34 million visitors to our galleries and membership grew by six percent, contributing to our ranking as one of North America's top 10 museums.

I continue to be deeply impressed by the institution, our staff, our volunteers, and the many successes we're achieving with your help. Our Strategic Direction is designed to build on these achievements. Our vision is bold and we will, together with you, our members and supporters, realize our goals for the future.

Enjoy this edition of the magazine and come join us at the corner of Bloor and Queen's Park this summer. We look forward to seeing you at the Museum.

JOSH BASSECHES
ROM DIRECTOR & CEO
ROYAL PATRONS CIRCLE MEMBER

SEE IT NOW

IN THE AGE OF REMBRANDT

DON'T MISS IT

TREASURES OF A DESERT KINGDOM

COMING SOON

IT'S ALIVE!

what's on

events / free weekends / member previews

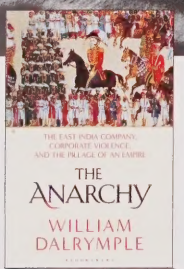
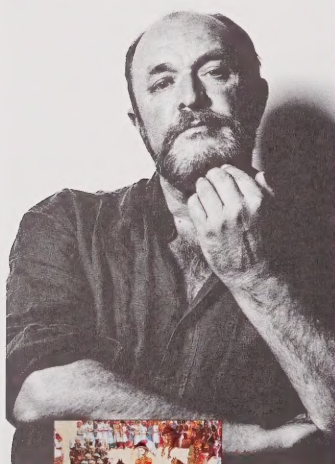
ROMSPEAKS

Fascinating and thought-provoking, ROMSpeaks presents compelling voices on hot topics.

THE ANARCHY: THE RELENTLESS RISE OF THE EAST INDIA COMPANY September 30, 2019 8 p.m.

In partnership with the Canadian Community Arts Initiative

Join bestselling author and historian William Dalrymple as he discusses one of history's most remarkable stories: how the Mughal Empire collapsed and was replaced by the East India Company, and the devastating impact of a global corporate power that changed the world forever.



The Anarchy: The Relentless Rise of the East India Company will be published this fall by Bloomsbury Publishing.

JULY, SEPTEMBER, OCTOBER, NOVEMBER



ROM U

Led by ROM experts, these one-day workshops are subject-specific, and feature fascinating lectures, hands-on activities, and gallery tours. Lunch is included.

MAKING IT IN TEMPERA July 14, 2019 10:30 a.m. to 3:30 p.m.

Examine one of history's most prolific and methodical painting techniques with Heidi Sobol, artist and ROM Conservator. Be inspired by the ROM's extensive collection of European paintings, and delve into the process of making and applying this extremely versatile medium. Paintings will be completed on traditional gessoed panels.

Participants are asked to bring their favourite watercolour-type brushes; all other materials will be provided.

JUDAISM: FROM ANCIENT MYSTERY TO MODERN MONOTHEISM October 27, 2019 10:30 a.m. to 3:30 p.m.

Explore the origins of monotheistic traditions in this day-long workshop. From Mesopotamia and Egypt to the 20th century, the ROM's galleries and hands-on collections

will inspire you to delve deep into the ancient origins of the Jewish tradition. Tour the ROM with ROM Educator Geri Durbin as she unravels the history behind the rise of monotheism in the ancient and modern world.

FROM ALEXANDER TO CONSTANTINE: MACEDONIANS, GREEKS, AND ROMANS IN EGYPT November 3, 2019 10:30 a.m. to 3:30 p.m.

After Alexander the Great added Egypt to his empire, it drew ever closer to the wider Mediterranean world—a pattern that continued after the country became a Roman province following the death of Cleopatra. What did this mean for the ancient Indigenous culture of Egypt and how did the cultures of Greeks, Macedonians, Jews, Romans, and other newcomers interact with it? Explore the multicultural society of Graeco-Roman Egypt with York University's Benjamin Kelly.



BABY & ME: STROLLING THE ROM

**Mondays,
September 9 – October 7, 2019
1:30–2:30 pm: Galleries with
ROM Teacher
2:30–3:30 pm: Reception with
light refreshment**

Meet other parents and caregivers and enjoy adult learning and conversation in a baby-friendly atmosphere.

Each registration is for one adult with one child 2 years old or younger. Limited spaces are available.

MEMBER EVENTS

EXCLUSIVE
MEMBER PREVIEW*Free with your membership*

Nosferatu | About 1931 | Lithograph | Printed in Spain
Movie produced by Prana Film, Germany



**IT'S ALIVE! CLASSIC HORROR AND SCI-FI ART
FROM THE KIRK HAMMETT COLLECTION**
Friday, July 12, 2019, 10 a.m. to 5:30 p.m.
Saturday, July 13, 2019, 10 a.m. to 12 p.m.



BLOODSUCKERS: LEGENDS TO LEECHES
Friday, November 15, 2019, 10 a.m. to 5:30 p.m.
Saturday, November 16, 2019, 10 a.m. to 12 p.m.

ROM MEMBERSHIP —
A UNIQUE GIFT FOR GRADUATION

Give the gift of wonder and a lifetime of memories with a ROM membership. It makes the perfect gift for birthdays, weddings, and graduations. Your family and friends will enjoy unlimited free admission to ROM galleries and special exhibitions plus exclusive benefits all year long.

MEMBERS SAVE

ROM Members save up to \$20 on select one-year membership levels. Purchase gift memberships online at rom.on.ca/membership or call 416.586.5700. Use your special ROM Member promo code, **MEMGIFT**, to save.

TRUSTEE ELECTION RESULTS

The ROM membership program is an important aspect of the Royal Ontario Museum's commitment to public access and accountability. Pursuant to the ROM Act, ROM Members elect three of the twenty-one positions on the Board of Trustees. A call for nominations to fill one vacancy for a membership-elected Trustee was made in the Winter 2018 issue of *ROM* magazine, and on our Membership web page. Three candidates were duly nominated, and an election was held from May 2 to May 20, 2019.

Marion Ho was elected by the membership, for a three-year term of office from July 1, 2019, to June 30, 2022. Marion has been an active museum volunteer for 23 years, holding several leadership positions.

The ROM congratulates **Marion Ho**, and looks forward to working with her on the Board. The ROM also thanks its members for their interest and participation in the Trustee election.

JOIN IN

Watch for your Member emails about exclusive Member previews, programs, and events. Visit rom.on.ca/members/events.

CONTACT US 416.586.5700 | **EMAIL** membership@rom.on.ca | **WEB** rom.on.ca/membership

MEMBER BENEFITS

SPECIAL DISCOUNT OFFERS



Gardiner Museum

ROM Members enjoy 20% off* admission to the Gardiner Museum. Present your ROM membership card(s) and photo ID at the Gardiner Museum's front desk to take advantage of this special offer. ROM Members will also save 10% off their meal (alcohol not included) at the Gardiner Museum's beautiful CLAY Restaurant by Food Dudes, located in the third floor Terrace Room. Simply present your ROM membership card at the beginning of your meal.

*Offer is not valid Fridays from 4:00 pm to 9:00 pm during the Gardiner Museum's half-priced admission evening. This offer cannot be combined with any other offers or special discounts. Blackout dates may apply. Call the Gardiner Museum for more details at 416.586.8080.

Ontario Science Centre

ROM Members will save 50% off* Ontario Science Centre general admission on August 10 and 11, 2019. Explore more than 500 interactive experiences in the Centre's exhibition halls, take in live science demonstrations, and more.

*Discount is valid only when valid ROM membership cards and photo ID are presented. Discount applies to general admission only and does not apply to guest privileges, parking, or IMAX films. Discount cannot be combined with any other discount offer.

La Société

ROM Members and up to three guests can now receive a 10% discount* on food and drink at La Société, located just steps from the ROM. Simply present your ROM membership card at the beginning of your meal.

* Excludes Thursday \$1 Oyster nights. Membership must be in good standing at time of purchase.

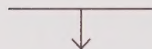
Thank you for your continued support.

As a ROM Member, you are an integral part of the social fabric that makes the ROM one of the world's leading museums of art, culture, and nature. Your support provides essential funding for educational programs, research, collections, community outreach, and operations.



ROM MEMBERS GET FREE ADMISSION*

*Valid ROM membership card required for entry.



TEXTILE MUSEUM OF CANADA

July 26, 27, & 28, 2019
55 Centre Avenue, Toronto
(St. Patrick subway station)



THE MUSEUM DOWNTOWN KITCHENER

August 17 & 18, 2019
10 King Street West
Kitchener



BLACK CREEK PIONEER VILLAGE

September 21 & 22, 2019
1000 Murray Ross Parkway
Toronto



TRAVELLING THIS SUMMER?

ROM MEMBERSHIP BENEFITS EXTEND OUTSIDE THE MUSEUM

Bring your ROM membership card with you when you travel and take advantage of reciprocal admission and discounts.

ROYAL BC MUSEUM

ROM Members receive a 20% discount on daily admission rates. Offer excludes family admission rate. ROM membership card(s) and ID must be shown at time of purchase.

ALLIANCE OF NATURAL HISTORY MUSEUMS OF CANADA

ROM Members will be granted free general admission or discounted admission, or a gift shop discount, at these participating natural history museums: Beaty Biodiversity Museum, Vancouver, British Columbia; Canadian Museum of Nature, Ottawa, Ontario; The Manitoba Museum, Winnipeg, Manitoba; New Brunswick Museum, Saint John, New Brunswick; Nova Scotia Museum of Natural History, Halifax, Nova Scotia; Royal Saskatchewan Museum, Regina, Saskatchewan; Yukon Beringia Interpretive Centre, Whitehorse, Yukon.

For a list of all Member-related events and programs, visit rom.on.ca/members/events.

FREE OR DISCOUNTED ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

Enjoy free or discounted general admission all year long to Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and Vancouver Art Gallery upon presentation of a valid ROM membership card and ID.

For more information visit rom.on.ca/members/reciprocal.

MEMBER TOURS AND WALKS

Join fellow ROM Members on exclusive tours and walks on select days throughout the year. Space is limited to small groups to ensure your enjoyment, and registration is required. Members will be notified as tours and walks become available through Member emails.

MEMBER PROFILE

A FAMILY TRADITION

Twin brothers Corbin and Keith pass on their love for the ROM to the next generation



What made you want to get a ROM membership?

We grew up not far from the ROM and always enjoyed visiting as kids. And now, for us to be able to walk down the street with the girls and go to the ROM is a great outing especially on a rainy or snowy day. It's hours of entertainment for the kids and we like seeing the new exhibitions. Instead of taking the girls to a movie, we take them to the Museum.

What is your favourite thing about being a Member?

Watching Quinn and Mary learn while they play. It's great that every exhibit has something geared towards kids Quinn's and Mary's age. The girls didn't want to go to the Spiders exhibition because they thought it would be scary but after a good 45 minutes playing with the interactive light show on the floor, they learned that spiders are more afraid of us and walked through the entire exhibit—they loved it.

If you could take home one object from the ROM, what would it be?

A suit of armour. Who knows when that could come in handy.

If you could design a ROM tour, which five objects would you highlight?

It would have to be a kids' tour. The dinosaur skeletons are some of the best examples of dinosaurs in the world. Quinn always likes seeing the one that looks like a turtle. The kids love the Bat Cave, and we have to go there each and every time we visit the ROM—just like us when we were young. The Dodo bird is a great learning piece because they are extinct now. For kids Quinn's and Mary's age seeing the local animals and playing with the interactive exhibits by the Bat Cave is a must most times we go. And finally, cap it off with the Discovery Gallery and the sandbox.

What are your favourite programs or events at the ROM?

The special exhibitions. It's always fun to see what's new at the ROM. When we went to

Treasures of a Desert Kingdom exhibition and we showed the girls the large-scale game, they played that for a good half hour while the dads finished viewing the exhibition.

What upcoming exhibition at the ROM are you looking forward to seeing?

Whatever comes up next—the best part about being a member is the fact that you can go often and see something new all the time.

BECOME A MEMBER

Enjoy unlimited free admission to the ROM's extraordinary collections and special exhibitions, plus Member-only privileges all year long.

Visit rom.on.ca/membership for more information.

dispatches

interview / initiatives / new acquisition



ARTISTRY, EMOTION, AND POP CULTURE

Metallica's Kirk Hammett on the manifestation of fear and uncertainty in art

BY CHRIS WILSON-SMITH

Kirk Hammett is known the world over as the lead guitarist of one of the most successful metal bands of all time. Given the themes explored by

Metallica over the years in songs like *Of Wolf and Man* (about a werewolf), *The Thing That Should Not Be* (about a cosmic evil trapped beneath the sea), and *Some Kind of Monster* (about some kind of monster), it might not be the most surprising revelation that one of its members is a fan of horror movies. But the collection of memorabilia Hammett has put together over decades of acquisitions is, like his music, deep, dark, and filled with terrifying imagery. It is, in fact, one of the most significant archives of classic horror and sci-fi cinema art in the world.

Hammett has spent more than three decades collecting rare film posters, artwork, props, and costumes—fueled, he says, by

his passion for horror and for understanding people through their movies and music. The multiple-Grammy-Award winner spoke with *ROM* magazine recently from his San Francisco home about his collection, and the connection between artistry, emotion, and popular culture.

What excites you most about showing people your collection?

I've discovered that the most amazing thing for me is to watch people—to see how people react to the collection, and to see how it kind of jogs either their memories, their emotions, or their sentiments. Almost always, when people see the collection, when

they see the movie posters, you'll hear "Oh, I remember that! Oh, yeah!" I like to see how my collection moves people on an emotional basis. Because it does the same for me.

What made you decide to share it with the public?

I've been collecting this stuff ever since I can remember. But it kicked into overdrive in the mid-'80s. And about 10 years ago, the collection got so big and outstanding and cool, and just so epic, I thought, "It's too good for just myself!" It's representing more than just my collecting whims, you know? It's representing horror culture throughout the 20th century. I have all these cool movie posters, movie props, toys, books, artwork, and it was too cool for my eyes only—too cool for just me and my friends.

What interests you about horror movies in particular, compared to other genres over the same time period?

The most important thing—and this was kind of a recent revelation on my part—is that the core classic horror movies that were made by Universal Studios in the 1930s, which is *Frankenstein*, *The Mummy*, *Dracula*, and then later on *The Wolf Man*, *The Phantom of the Opera*, *The Creature from the Black Lagoon*—those movies are our fairy tales. They're like the equivalent to how in Europe they have Grimms' fairy tales.

Why do you think they continue to capture our imaginations?

This is a part of American culture, and the reason these movies, these stories, these themes have hung on for so long is because they speak to the human condition in a psychological way, an emotional way, a subconscious way—in much the same way that those fairy tales do. I think people recognize that, and they recognize the progression of the stories over the course of the hundred or so years that my collection spans.

What can we learn from the posters themselves?

Decade by decade, as our culture changed, the movie posters changed with it. And it's really interesting to see how what was attractive in our culture at the time was reflected in the movie posters. What was feared at the time was also reflected in those posters—and not necessarily in the movies, but in the posters. They're a great cultural marking. It's a great cultural thing that's almost uniquely American.

Do they reflect something about the country, even apart from the movies themselves?

Yes. Take a movie poster from the '30s. In

that time, the most popular movies were either romance types, or westerns. And so, a lot of the horror movie posters from the '30s will have elements of romance. You'll see a love interest or love triangle in the posters. As a result of that, horror movie posters are very lush. Things changed in the '40s with World War II. Horror movies took a real downturn in the early '40s. A lot of the movie posters early in that decade were very formulaic.

“HAMMETT HAS SPENT MORE THAN THREE DECADES COLLECTING RARE FILM POSTERS, ARTWORK, PROPS, AND COSTUMES—FUELED, HE SAYS, BY HIS PASSION FOR HORROR AND UNDERSTANDING PEOPLE THROUGH THEIR MOVIES AND MUSIC.”

In the '50s, during the Cold War scare, there were a lot of nuclear-themed horror posters. There were a lot of posters that were just xenophobic. You know, "The aliens are coming," without telling you who the aliens actually were. All these propagandist messages [were in] these posters, and you'd watch the movie and it'd be completely different.

If those movies and posters were a reflection of our fears, what do you see as being our fear now?

It's very obvious with the whole zombie thing, and why it's so popular, is again this idea of an unseen force showing up on your doorstep, whether it's [expletive] disease, or bad government, or global warming, or whatever. A lot of those apocalyptic fears are manifested in these zombie movies.

How does your collection and love of these genres continue to influence your music?

A lot of the time, I'll be watching a horror movie, and it'll be a really intense scene, and a little melody will just come into my head. And usually it's not much of anything, and it's almost never a heavy-metal riff. But these melodies come in and it's almost like my brain is coming up with its own soundtrack all of the time. The inspiration comes from watching the movies, from looking at the movie posters—even from just the feel that I get from a horror movie I've seen recently.

Do you ever feel like you need to switch up your movie diet? Maybe watch a soap opera just to change things up? Or is it all horror all the time?

Ha! You know what, I'm also just really addicted to kung fu movies. OK, this is what I watch, bro: I watch horror movies, I watch kung fu movies, and I watch documentaries. And that's my deal. But I don't have enough for a collection. I have to draw the line somewhere.

What do you hope people take away from the exhibition?

To keep interest in these movies alive. They're historical in their own way. They've contributed so much to our culture in so many different ways. So, I just don't want people to forget there were these stories, these images, these important ideas—all captured by these posters.

A lot of these movies were of course books first—*Dracula* and *Frankenstein*, for example—but it was the screenplays in those early decades of the 20th century that turned these characters into what they are now; how we see them in our mind's eye. I think they're still cool. The imagery is cool, the stories are cool, it's a great way to spend your time. It's just nice, good, clean fun. Well, for the most part. It seems like people just need an alternative way to have fun other than staring at [expletive] screens.

It's Alive! Classic Horror and Sci-Fi Art from the Kirk Hammett Collection, runs from July 13, 2019 to January 5, 2020. It is organized by the Peabody Essex Museum, Salem, Massachusetts.

PRESENTING SPONSOR



MEDIA PARTNER



BLOOR STREET REVITALIZATION

A GREEN AND WELCOMING SPACE FOR ALL

Take a seat. Take a breath. *Take it all in.*

The ROM's bright and spacious new terrace and plaza on Bloor Street and overlooking Philosophers' Walk is opening in the coming months, offering a new way to relax and enjoy the ROM.

The Helga and Mike Schmidt Performance Terrace and the Reed Family Plaza encompass nearly 7,300 square feet and bring vibrant greenery, garden-side seating and an inviting outdoor public gathering space to the hustle and bustle of Bloor Street and Avenue Road.

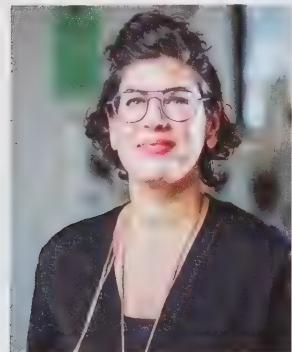
"This is an important step in our revitalization plans and mission to encourage gathering, conversation, and connection," says Josh Basseches, ROM Director & CEO. "This new outdoor space creates a seamless link between the Museum and Bloor Street and serves as a warm welcome into the heart of the city."

In addition to providing more green space for visitors and the neighbourhood to enjoy, the Reed Family Plaza and Schmidt Performance Terrace will offer free programming and will be open daily for the public to enjoy.

This initiative was generously made possible by lead donors Helga and Mike Schmidt, and Nita and Don Reed, and designed by leading Toronto architect Siamak Hariri of Hariri Pontarini Architects.



IARTS TEXTILES OF INDIA GRANT



Swapnaa Tamhane is the recently announced recipient of the IARTS Textiles of India Grant 2019–2020. Tamhane is an artist, curator, and writer. Her proposal, *Mobile Palace*, is to create a large-scale structure (a *shamiana* or tent) that brings together influences from the Mughal and Ottoman period, Modernist architectural aesthetic and theory, the textile arts of Kutch, Gujarat, hand-spun cotton, and the politics and history of migration. The outcome will be both an artwork and a public gathering space.

Inspired by a passionate ROM volunteer, the **IARTS Textiles of India Fund** celebrates the splendour and influence of Indian textile arts in perpetuity. The Fund was created in honour of **Arti Chandaria** (1960–2015), whose first love was textiles—each one she wore had a story.

The IARTS Textiles of India Grant is meant to enhance knowledge about Indian textiles, dress, or costume and to further the preservation, documentation, understanding, encouragement, interpretation, or revival of Indian textile arts.

3RD MONDAYS FREE



FREE ACCESS, EXTENDED HOURS

The ROM launched a new initiative on April 15, 2019, that invites visitors to experience the Museum free of charge, every third Monday evening each month. 3rd Monday Nights Free is made possible by TD Bank Group through its corporate citizenship platform The Ready Commitment, and with the generous support of The Bennett Family Foundation.

"3rd Monday Nights Free builds on our ongoing commitment to open the doors of the Museum to as many visitors as possible," says Josh Basseches, ROM Director & CEO. On these evenings, visitors can enjoy general admission to the ROM's collections and galleries and non-profit groups can book event space at a reduced cost.

The latest in a number of initiatives the ROM has undertaken to increase public access to the Museum, 3rd Monday Nights Free provides complimentary access for visitors, their families, and friends to explore art, culture, and nature in the Museum's 40 permanent galleries. Visitors can also discover Museum highlights with a free tour led by a trained volunteer docent. Tours are offered at 6:00 p.m. and 6:30 p.m. and each lasts about 45 minutes.

For more information on 3rd Monday Nights Free, visit rom.on.ca.

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NEW ACQUISITION

RARE SUITE OF GEMS IS A NEW ADDITION TO THE ROM'S COLLECTIONS

BY KATHERINE DUNNELL

The ROM Mineralogy section recently acquired a suite of 26 apatite gems totalling 341 carats. Apatite is a little-known gemstone that isn't found in a retail environment. Apatite actually refers to a group of phosphate minerals found in many areas of the world and is one of the few minerals that form in bio-microsystems (for example, in our bones and teeth). This mineral is distributed in all rock types—igneous, sedimentary and metamorphic—but is usually just small disseminated grains or cryptocrystalline fragments. Large, well-formed, and transparent crystals are rare, making this suite of apatites unique.

Rare and large gemstones such as the ROM's apatites are hard to source and are typically purchased by private collectors before museums see the specimens. Acquisitions such as this enhance the stature of the ROM and the department, and demonstrate the active and vital nature of all of the Earth Sciences collections.

KATHERINE DUNNELL is a mineralogy technician in the Department of Natural History.

A Closer Look

Visual storytelling cues in an 18th-century Indian painting

BY DEEPALI DEWAN



Painting in India developed from a variety of sources—from long palm-leaf manuscripts containing religious text and images to vertically oriented royal histories showing an enthroned ruler usually under a canopy and surrounded by nobles and attendants.

This work is from a manuscript about the Hindu Goddess Durga. She is the fierce form of the Great Goddess (Devi) and is often shown with multiple arms, carrying weapons and riding her lion into battle against the buffalo demon Mahisha.

A version of the Hindu creation story is featured in this painting, depicting the Gods Vishnu and Brahma. In Hinduism, Brahma is responsible for the creation of the world and all things living, and Vishnu is the preserver and protector of the universe. Here, Vishnu reclines on a celestial snake floating on the infinite cosmic waters as Brahma emerges from a lotus connected to Vishnu's navel.

The story of creation is frequently depicted in Indian painting. In some renderings, cherubs float in the sky and

Folio 6 from
the *Durga Charit*
Jodhpur,
c. 1780–1790
Opaque
watercolour
and gold
on paper
Mehrangarh
Museum Trust
RJS 1701



sprinkle gold dust to bless the scene and the ocean looks more like a decorative carpet. In this instance, two demons emerge from the ear of the sleeping Vishnu and attempt to challenge and attack Brahma.

Brahma evokes the goddess of Illusion, a version of the Great Goddess Durga. She wakes Vishnu, who then defeats the demons, thereby enabling Brahma to succeed in creating the world.

This painting employs certain storytelling techniques that are often seen in Indian paintings. Recognizing these visual clues is key to understanding the artwork, even if one is unaware of the story it chronicles.

First, notice how the story is told in three episodes within the same frame. This is called a “conflated narrative,” where multiple points of a story are presented together. Indian painting is usually not organized by linear time, but rather by a sense of place or location. In this work, the cosmic ocean is the constant that brings together different moments in time.

Second, Indian artists developed ways to ensure images of the divine were recognized as such. While divine beings resemble people, artists made them “super human” by adding multiple heads or multiple limbs, giving them blue skin colour, or painting a halo around their heads.

Third, the most important figures in a painting—divine or not—were always painted larger than everyone else. Referred to as “hierarchical scale,” this technique highlights the figures who are higher in status than the rest.

Indian painting, when employing these elements, doesn’t try to achieve representational reality, as perceived by the human eye. Rather, it represents a symbolic space that transcends the material world.

Lastly, pre-modern Indian paintings were not made to be hung on the wall. Instead they were meant to be viewed close up while seated in order to see the detail. Notice the fine hairs of Brahma’s beard. Notice the rays of light emanating from Vishnu’s halo and the subtle shading along his blue torso. Notice how each white pearl of his necklace sticks out. And finally, notice the masterful line work of the cosmic ocean that fills the paper’s surface. There is a play between two-dimensionality and three-dimensionality in Indian painting that transports the viewer to an otherworldly plane of visual pleasure. ■



The *Durga Charit* is on display in *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India*. The exhibition includes several spectacular paintings and portraits from Jodhpur, India.

Lead Exhibition Patron: Dan Mishra

DEEPAI DEWAN is Dan Mishra Curator of South Asian Art and Culture.

The Museum Experience

Interpretive Planner Courtney Murfin on developing exhibitions that impact and engage people

BY SHEEZA SARFRAZ

Not everybody is familiar with the term interpretive planner. How do you explain your job to people?

I tend to describe my role as a content developer for exhibitions. Interpretive planners take information from expert curators and turn it into a storyline, outline the exhibit sections, and come up with ways to deliver the information—text panels, photos, videos, interactive experiences, objects. Then we work with a creative team of designers, media producers, and curators to make it all come to life. Basically, interpretive planning means creating experiences that

will impact and engage people—and it's incredible.

How does one interpret the ROM?

Inside the Museum is an array of collections, themes, and voices. Working with science and nature exhibitions can be very different than working with history and art. The strength of the ROM is its diversity; our interpretation is strongest when we connect all of those worlds for visitors to understand how they are intertwined.

Ultimately, interpreting the ROM is about knowing our visitors—what they need, want, know, and feel.

That is always changing with new generations, new technologies, and new world events. So, what we do is always evolving too. That's what makes ROM interpretation so unique and interesting!

What has been your favourite exhibition that you've worked on at the ROM?

The ROM's blue whale exhibition will always hold a special place in my heart. Partly because of the whale herself—she had an identity, she was magnificent. My work allowed me to see the largest animal in the world up close and to tell her story. That was such a privilege.

Mostly though, I love that I got to witness other people fall in love with her. *Out of the Depths: The Blue Whale Story* had a powerful message about the value of these animals. We had the ability to change people with that exhibition—to influence their behaviour toward ocean conservation, inspire their love of nature, and help them appreciate the interconnectedness of all life. I loved watching people learn and grow as they interacted with the exhibition, talked about it, and shared it online. It resonated with people in a way that lasted beyond their visit to the ROM. Those are the best museum experiences, and creating them is why I love my job.

How do you ensure that audiences can have a more engaged experience when they come to the ROM?

This is tricky because what engages one person is completely different from what engages someone else. For interpretive planners, a valuable question is, how do we *know* if visitors are having an engaged experience?

A few years ago, we did an exhibition on *wakashu*, a group of youth in historic Japan who were considered neither male nor female. The exhibition, called *A Third Gender*, included a comment wall for visitors to leave their thoughts on gender, sexuality, and the exhibition content. One visitor left a note admitting their identity, which they had never told anyone before. They even signed

their name. That exhibition was transformational for that person. Those kinds of moments tell us we're on the right track and that the ROM plays a valuable role for our public.

Which exhibition are you looking forward to and what is something that visitors can anticipate?

I'm working on two projects right now that are unexpected for a museum. One is called *It's Alive: Classic Horror and Sci-Fi Art from the Kirk Hammett Collection* (July 13, 2019 to January 5, 2020), which looks at how classic horror movie posters reflect social anxieties of a time and how the posters are creative works of art. It's fascinating to look at pop

culture objects with more than a superficial value—they have such historical significance.

The other one is called *Bloodsuckers: Legends to Leeches* (November 16, 2019 to March 29, 2020) and it's about... bloodsuckers! This exhibition examines the lives of blood-feeding animals and how they have influenced mythology and medicine. Visitors can expect surprises, including learning about birds that feed on blood and exploring rooms that feel like completely different spaces—it's like six mini-exhibits in one that bleed the lines (see what I did there?) between science and culture. For example, do you know why barber poles have a red

stripe? In the 1700s, barbers performed bloodletting procedures on patients to drain blood to rebalance their four humours. What does that have to do with blood feeders? Leeches! Leeches were the earliest bloodletters and are still used in medicine to help reattach severed limbs.

These two exhibitions overlap for a few weeks in the fall, so if you visit then, you can learn about Dracula and Nosferatu in one, and then go see real vampire bats and other animals that inspired those stories in the other. ■

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Courtney Murfin feeding a leech (happily) in preparation for the *Bloodsuckers* exhibition.

ART IN THE AGE OF REMBRANDT

UNCOVERING THE HIDDEN DETAILS OF DUTCH ART WITH ROM DIRECTOR & CEO JOSH BASSECHES
AND EXHIBITION CURATOR AND FORMER SENIOR CURATOR OF PAINTINGS AT THE MUSEUM OF FINE ARTS,
BOSTON DR. RONNI BAER

At the launch of *In the Age of Rembrandt: Dutch Paintings from the Museum of Fine Arts, Boston*, Josh Basseches spoke with Dr. Ronni Baer about the unique global context in which the Dutch Golden Age was born, what makes this exhibition exceptional and how to tell when someone in the room is cheating at cards.

Josh Basseches: Ronni, each time I talk with you, I learn more about these paintings. Can you start by telling us about how you structured this exhibition?

Ronni Baer: The magic of Dutch painting is that you can appreciate it on so many different levels. Ordinarily, an exhibition would perhaps be

divided into types: genre paintings, then landscapes, then still lifes. Here, I wanted to show other ways one can look at this art.

The first room is labelled “The Telling Detail,” where you can look at the paintings and pick out something that’s not quite right, or something that leads you to understand that there’s

OPPOSITE: Rembrandt van Rijn, *Portrait of Aeltje Uylenburgh*, 1632. Oil on panel. 73.7 × 55.8 cm. Promised gift of Rose-Marie and Eijk van Otterloo, in support of the Center for Netherlandish Art. Courtesy Museum of Fine Arts, Boston.





Aert van der Neer, *Winter Landscape with Figures in a Snowstorm*, about 1655–60. Oil on canvas. 60.8 × 75.7 cm. Promised gift of Rose-Marie and Eijk van Otterloo, in support of the Center for Netherlandish Art.

more than meets the eye. I hope you'll appreciate how important it is to look closely and understand the people who created this art—how it reflects the society in which it was made. Because the closer you look, the more rewarding it is.

JB: You're absolutely right. These paintings are ones that benefit from close looking. It's a little bit like

unwrapping a present. You first get the excitement of seeing the whole present with its wrapping and its bow, and then with each layer you unwrap, you get deeper into it. Could you pick out one thing in a painting that surprised you, that you didn't know about until you looked closely at it?

RB: There's a snow scene by the artist Aert van der Neer—he's not an A-list painter, he's probably B-list, but this is the greatest painting of his I've ever

seen. What sets this work apart is the wind, and people's clothes being whipped around by the wind. After [van der Neer] finished painting it, he went in and dotted snowflakes falling—there are so many snowflakes he dotted in—and they follow the way the wind is blowing, something you don't necessarily see in a reproduction. But when you stand in front of the painting, you're like, "Oh my gosh, this guy. He really understood cold."

JB: What makes the body of work on view at the ROM so exceptional?

RB: The condition of these paintings. These works are approximately 350 years old and the condition in which these paintings have survived is remarkable. The history of a work of art is written on its surface, if you know how to look.

JB: I think that sometimes people don't quite understand that if you go and see 350-year-old paintings in collections, even in museums, many of them have been conserved repeatedly, worked and reworked. And these examples show you what the original painters were seeking to do in their work. I agree with you, that's quite exceptional. Now why was the 17th century called the Golden Age?

RB: I think it was because of the activity of so many gifted artists. In the 17th century, the northern Netherlands broke away from the southern Netherlands and by breaking away, the North became a Protestant state without a monarchy. So, in most of the rest of Europe you have the church and the state commissioning a lot of paintings, whereas in the northern Netherlands, you have an oligarchy.

It was golden because of the great outpouring of art. And there were people at all levels of society buying art. It was golden because this mercantile society was a leader in so many ways—it was a leader in science, global exploration, shipbuilding, linen bleaching, beer production, everything. It was just an amazingly rich society.

I almost never use golden, but it is pretty fitting, and I imagine this must be one of the reasons that you wanted to bring such an exhibition to the ROM. Is that right?

JB: There are so many reasons I was delighted with the opportunity to present this exhibition at the ROM. They are exceptional works and we are so pleased to present them to the public of Toronto and Ontario and beyond. This exhibition also connects so well to things that we care about deeply here at the Museum, that are very much in the ROM's DNA.

The ROM is one of the most encyclopedic museums in the world and we express the worlds of art, culture, and nature under one roof. The Dutch 17th century was an era when people were trading around the world, making global connections between art, culture, science, and nature. This exhibition makes a particularly good connection with the ROM's collection, where you can walk from this exhibition to the European galleries, and then to other parts of the museum where you can learn about the science and the other cultures that the Dutch were exploring.

Which paintings in the show do you think people should make a point of seeing?

THE GLOW FROM WITHIN

BY HEIDI SOBOL

The Dutch word *gloeyend*, or “glowing,” evolved in meaning when it was used to describe Dutch portrait painting in the late-16th and 17th centuries. Through the contrast of warm skin tones and tinted shadows, the viewer's eye is drawn into a plausible illusion of space; painterly techniques create a glowing from within.

But is the Dutch Golden Age solely defined by *gloeyend*? Technical contributions by art conservation studies provide additional examples of revolutionary changes in style, palette, and technique.



Style – The Mannerist period of Dutch landscape painting in the 16th century often depicted fantastical landscapes, with dramatic shifts in tone creating rapidly receding vistas. By the 1620s, this gave way to a more naturalistic style, which depicted recognizable scenes of the local countryside. Conventional techniques of complete underdrawings and coloured underpaints gave way to paintings derived from real-life drawings from nature. Limited tonal shifts are nowhere more apparent than in the winter landscape paintings (seek out Jacob van Ruisdael for both winter and warmer seasonal landscapes).



Palette – The 17th-century palette did not see a huge infusion of new pigments, save for Van Dyke brown which became a pivotal colour for many artists. Dutch painters paid closer attention to the organization of passages of colours on the painting, creating intense and pure contrasts of colour unlike the full picture-plane approach that follows in the subsequent centuries. This created a somewhat limited palette for artists, as they worked on what could be done on that day. Could this simplicity make for richer paintings? *A Landscape in Brazil* by Frans Post is one to consider.



Technique – Looking at the sculptural impasto and veiled shadows of Rembrandt's brushwork, we can easily see why he resides at the pinnacle of the Dutch Golden Age. But how did he get there? Rembrandt did not have an exhaustive palette (a mere 16 colours). He laboured for months on paintings, delving back to build layers just as soon as the underlayer dried. He relied primarily on linseed oil as his binder, creatively adding certain pigments and heat-bodying oil to create the famous impasto. These aspects of his practice account for a soundness of technique that explains his position at the forefront of his 17th-century circle.

HEIDI SOBOL is Senior Paintings Conservator at the ROM.



Jan Steen, *An Elegant Company Playing Cards*, c. 1660. Oil on panel. 45.7 × 60.3 cm. Promised gift of Rose-Marie and Eijk van Otterloo, in support of the Center for Netherlandish Art. Courtesy Museum of Fine Arts, Boston.

RB: I love them all, they're like my children. You feel kind of guilty signaling one over another.

Aeltje, whom you are familiar with as the signature image of the exhibition, is one of the greatest Rembrandts still in private hands. You can meet her personally in the exhibition. The painting of Aeltje is not only virtuosic and in extraordinary condition, but it is also historically significant as it bridges Rembrandt's Leiden and Amsterdam

periods, providing a crucial link in understanding how the young artist made his way in the capital by allying himself with the dealer Hendrick van Uylenburgh, who was also Aeltje's cousin.

There's a lovely picture in the first section of the exhibition by Jan Steen of a woman cheating at cards. If you go and look, you'll see why Jan Steen is such a popular artist then and now.

Then there is a Gerrit Dou self-portrait that shows fine painting in a

most remarkable way. Dou was more famous than Rembrandt into the 19th century. But when the idea of genius supplanted craftsmanship, Rembrandt grew in prominence over Dou.

There are two full-length portraits by Rembrandt in the last room that are funny. In the first place, they are a great representation of Rembrandt's style in the 1630s when he was making his way in Amsterdam. They are full length, and there are only three pairs of full-length



Rembrandt van Rijn, *Reverend Johannes Elison*, 1634. Oil on canvas. 174.0 × 124.5 cm. William K. Richardson Fund. 56.510. Courtesy Museum of Fine Arts, Boston.



Rembrandt van Rijn, *Maria Bockenolle (Wife of Johannes Elison)*, 1634. Oil on canvas. 174.9 × 124.1 cm. William K. Richardson Fund. 56.511. Courtesy Museum of Fine Arts, Boston.

portraits by the artist still in existence. We are really lucky to have them.

I say funny because these portraits are of a minister and his wife, full-length portraits by the most important portrait artist working in Amsterdam at the time, but it was their son who commissioned them. So, they show the son's pretensions, not the sitters', who were living in England and only in Amsterdam for a visit—can you imagine how large their son's house

had to be in order to accommodate these pictures?

I love the story behind them, and they also show you Rembrandt as he is developing his portrait business in Amsterdam after he paints Aeltje.

It's a beautiful thing that at the beginning of the exhibition we see Aeltje and at the end we see Reverend Elison and his wife, starting and ending with Rembrandt, coming full circle. ▣

Art in the Age of Rembrandt:
Dutch Paintings from the Boston Museum of Fine Arts is on display at the ROM from June 1 to September 15, 2019.

EXHIBITION PARTNER



Museum
of Fine Arts
Boston

HOW TO
SEE IT

ON UNTIL
September 2, 2019
Garfield Weston
Exhibition Hall

Sherwani

*A Fashion Dialogue
Between East and West*

BY JASON CYRUS

Portrait of Maharaja
Gardar Singh
Artist: Bert Harris,
Johannesburg
& Hoffman Studio
(photographer),
1896
Oil on canvas, hand-
made photograph
United Kingdom, India
LRF 107



The *sherwani* is one of the most recognizable forms of male Indian dress. This structured jacket, simply cut and beautifully embellished, is often seen at social functions, weddings, and in film. Western designers have been inspired by this garment, often citing portraits of Rajput rulers enrobed in *sherwani* and lavishly bejewelled as their inspiration. These factors have made the *sherwani*, second perhaps only to the *sari* and the Taj Mahal, the most dominant signifier of Indian identity to a Western audience. Here, we examine the complex history of the *sherwani* and its related garments to reveal the political and cultural importance of the royal arts featured in *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India*.



Ceremonial Coat
(*Sherwani*)
Early 20th century
Silk, silver, gold,
cotton
Mehrangarh Museum
Trust COS 89

Western tailoring, Indian craftsmanship

Fashion has always represented cross-cultural exchange, and the *sherwani* is no exception. The influx of British military interests in the Indian subcontinent provided fertile ground for such connections. Dr. Toolika Gupta has researched the origin of the *sherwani* to the late 1880s, noting that the garment reflects the influence of British rule in India. Similarly, as maharajas and their courts travelled abroad, they brought back to India a cosmopolitan taste for Western furniture, architecture, and tailored clothing. The *sherwani* brings together elements from both British tailoring and Indian fabric techniques. The *sherwani* is based on the *achkan*, a more loose-fitting tunic with a stand-up collar and long sleeves. Both can be made from brocade, block-printed fabric, or embroidered fabric. Unlike the *achkan*, the *sherwani* falls below the knee, is more tailored in fit, has Western-style buttons, and has a wider flare at the hem.

Fabrication and textile arts

The *sherwani* is an excellent canvas to display India's diverse textile arts. Royal patronage of local artisans served a symbolic as well as economic purpose. It also ensured the survival of craftsmanship, while contributing income to the textile trade. Such an understanding was ingrained in the history of the Royal Court, dating back to the *Arthashastra* treatise of the fourth century BCE that mandated kings to support the arts. Skilled artisans were highly prized citizens, whom kings went to great lengths to settle in their states. Large halls at court were devoted to fabric weavers, dyers, embroiderers, jewellery makers, and block printers. Block printing was, and still is, an important craft, often involving vibrant colours and gold leaf embellishments. Different types of embroidery are also showcased on the *sherwani*, with *zardozi*, *gota*, and *danka* being common forms of embellishment.

As Indian tastes shifted toward Western influences in the 19th century, fabrications also changed. Lighter fabrics and looser construction gradually gave way to stricter tailoring and heavier, more ornamented fabrics like brocade. A fantastic example is the late-nineteenth-century *sherwani* displayed in *Treasures of a Desert Kingdom*.

Garments before the sherwani

Before the *sherwani*, the *jama* and *angarkha* were prominent among the ruling class. A favourite of Mughal emperors, the *jama*—Persian for “garment”—is a high-waisted coat that fits snugly over the chest and has a wide skirt. It is held in place by a tie under the armpit. The flared skirt made it easy to ride a horse and sit on the floor, while the cotton fabric was well suited to the desert heat. The *angarkha* is similar in cut, with the addition of a closed front panel that fastens at the waist. *Treasures of a Desert Kingdom* features an example of each of these historical men’s fashions. Painted portraits of rulers and court life show the widespread use of these garments. Together with the *sherwani*, images of Indian rulers wearing the *jama* and *angarkha* constitute the idea of “royal India” in the western imagination.



ABOVE:

Mughal Emperor Aurangzeb (ruled 1658–1707), wearing a block-printed *jama*
Unknown artist
Deccan, India, late 17th century
Opaque watercolour on paper
Royal Ontario Museum
965.67.2

LEFT:

Man's Robe (Angarkha)
Western India, probably Gujarat, late 18th century–early 19th century
Embroidered white cotton and silk thread
Mehrangarh Museum Trust
COS 85

RIGHT:

Man's Robe (Jama)
Rajasthan, early 19th century
Block-printed cotton, or possibly hand-drawn
Mehrangarh Museum Trust
COS 213



The sherwani in Western haute couture

Many Western fashion designers have found inspiration in these images, as well as in the garments themselves. Arguably, the most influential designer so inspired was Yves Saint Laurent (1938–2008). This French icon and successor to Christian Dior transformed Western fashion by popularizing pantsuits for women, introducing luxurious ready-to-wear, and connecting high fashion to the street. Saint Laurent possessed a vivid imagination, preferring to “see” countries through images and objects rather than actual visits. He memorably remarked, “I have been to every country in my dreams. I only have to look at a beautiful book about India and I can sketch as if I had been there. This is what the imagination can do.”

As early as 1962, Saint Laurent was looking to India for ideas, and would continue doing so up until his final haute-couture collection in 2002. Saint Laurent liberally borrowed Indian designs, such as the turban, the sari, and Mughal ornamentation, seamlessly integrating these elements into his sophisticated, bohemian aesthetic. He was also heavily inspired by the *sherwani*, referencing its tension between simple cut and lavish embellishment. His earliest adaptation of the garment is faithful to its Indian origins, yet the French designer took the traditionally masculine *sherwani* and re-cut it for women, blurring traditional gendered modes of dress. Saint Laurent’s iteration blends the ease of the *angarkha*, the tailored cut of the *sherwani*, and the underpinning of the *pajama* (trousers) into one garment. The French couturier would continue to be influenced by India, often through his house model, the Indian-born Kirat Young. She would bring him postcards, textiles, and jewellery whenever she returned from trips to visit family in New Delhi.

In more recent years, the *sherwani* continues to influence important European fashion designers. For example, Karl Lagerfeld’s (1933–2019) Pre-Fall 2012 *Métiers d’Arts* collection for Chanel, titled “Paris–Bombay,” was a riotous romp through the icons of Indian aesthetics and prominently featured many adaptations of the *sherwani*.

Looking back at these collections now, one can reflect on the distinction between inspiration and cultural appropriation. Accolades and accusations have been similarly lobbed at both designers throughout their careers. In the case of Saint Laurent, he defended his Indian inspirations, citing them as an important catalyst that helped him see Western fashion through a new lens.

Contemporary Indian designers reframe the sherwani

A new crop of contemporary Indian designers are reclaiming their dress heritage. These creatives seek to preserve traditional craftsmanship, while reimagining garments like the *sherwani* for a new age. Couturier Sabyasachi Mukherjee and the design duo Shantanu & Nikhil take this mandate seriously, albeit with differing approaches. Kolkata-based Mukherjee, known for his collaboration with Christian Louboutin, champions heritage production, showcasing hand dyeing, embroidery, weaving,



LEFT:
Short evening suit,
Spring/Summer
1982 Haute Couture
Collection; Long eve-
ning dress, Autumn/
Winter 1969 Haute
Couture Collection.
© Musée Yves Saint
Laurent Paris /
Sophie Carre.



—The—
JODHPUR

Another East/West clothing hybrid is the jodhpur. These riding pants are named after Sir Pratap, brother of the Maharajah Jaswant Singh II of Jodhpur. Sir Pratap lost his luggage when the ship carrying his effects to London sank. In need of clothing for Queen Victoria's golden jubilee, he commissioned a pair of trousers that recalled the Indian *churidar*, a trouser cut tight at the calf and loose at the hips. Sir Pratap's version was similarly spacious in the seat, yet narrow below the knee to fit into riding boots. In popular history, this is the birth of the modern "jodhpur" pant, predominantly used today as riding breeches.

—The—
NEHRU JACKET

Another tailored menswear item closely associated with India is the Nehru jacket. This sport coat-like garment borrows heavily from the *sherwani* in cut. However, Nehru jackets are generally shorter in length, sparsely adorned, and often sleeveless. These important differences speak to the garment's history: it is named after Jawaharlal Nehru, India's first prime minister and a key figure in the Indian Independence movement who often wore the *sherwani*. The Nehru adaptation reflected a shift in the nation's political and ideological identity, from an embellished royal lineage to a new spare democracy.



and block-printing techniques in his designs. His aesthetic is heavily influenced by the Royal Court, incorporating garments like the *sherwani*. This savvy businessman is an advocate for craftsmanship, employing many artisans to ensure the continuity of their techniques. The designers behind Shantanu & Nikhil echo Mukherjee's ethos, with different results. The brothers see their work as a "progressive fusion" of ideas, blending Western tropes such as Victoriana and military tailoring with heritage garments like the *sherwani*. The result is a unique hybrid of both worlds that recalls India's sartorial heritage while pointing to the future.

The *sherwani* is a richly layered garment that explores the complex interplay between India and the West. The garment's many reinventions have charted global history across pre-modern and modern territorial borders, from its use by Rajput rulers to the exoticized fantasies of Yves Saint Laurent and Karl Lagerfeld. Today, the reinvention of the *sherwani* continues in the hands of contemporary Indian designers. These modern creatives are refashioning India's heritage to reflect its bright future. ■

LEAD EXHIBIT PATRON
DAN MISHRA

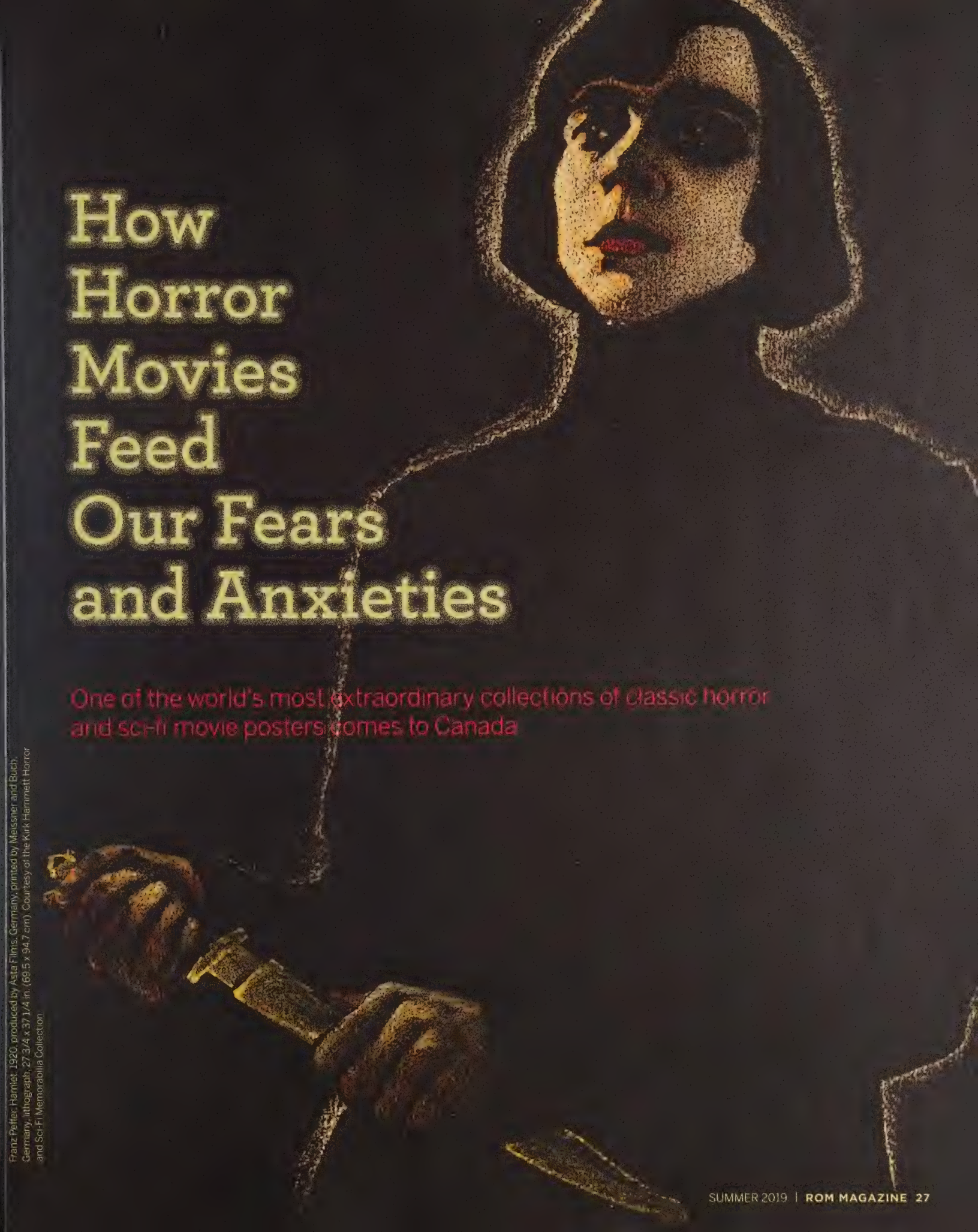
MEDIA PARTNERS

CTV TORONTO STAR

GOVERNMENT PARTNER

OCAT FMCO ONTARIO CULTURAL ATTRACTIONS FUND
LE FONDS POUR LES MANIFESTATIONS
CULTURELLES DE L'ONTARIO
25 YEARS / ANNÉES

This exhibition is organized by the Museum of Fine Arts, Houston with the collaboration of the Mehrangarh Museum Trust, Jodhpur, India.



How Horror Movies Feed Our Fears and Anxieties

One of the world's most extraordinary collections of classic horror
and sci-fi movie posters comes to Canada

Franz Pfeffer, Hamlet, 1920, produced by Asta Films, Germany, printed by Meissner and Buch,
Germany, lithograph, 27 3/4 x 37 1/4 in. (69.5 x 94.7 cm). Courtesy of the Kirk Hammett Horror
and Sci-Fi Memorabilia Collection.

Kirk Hammett's collection of horror movie posters offers a thought-provoking peek into the underlying societal anxieties that manifested themselves in film and cinematic art. It's Alive! *Classic Horror and Sci-Fi Art from the Kirk Hammett Collection*, opening July 13, explores the interplay of creativity, emotion, and popular culture by tracing how, decade by decade, horror and sci-fi cinema responded to a number of broad cultural events and developments. From the distress surrounding the Great Depression of the 1930s, through the fear of invasion and espionage post World War II, and the rise of feminism in the 1960s, the posters capture disquietude reflected through the years, compelling audiences to confront their personal fears in relation to the world in which they live.



Franz Pfeffer, *Hamlet*, 1920, produced by Asta Films, Germany, printed by Meissner and Buch, Germany, lithograph, 27 3/4 x 37 1/4 in. (69.5 x 94.7 cm). Courtesy of the Kirk Hammett Horror and Sci-Fi Memorabilia Collection.

OPPOSITE:
Attributed to Karoly Grosz, *The Mummy* (1932), Universal Pictures, lithograph, 77.5 x 39.5 inches. Courtesy of the Kirk Hammett Horror and Sci-Fi Memorabilia Collection.

Lionel Reiss, *The Cabinet of Dr. Caligari*, 1921, produced by Decla-Bioscop, Germany, printed by H. C. Miner Lithograph Company, lithograph, 41 x 27 in. (104.1 x 68.6 cm). Courtesy of the Kirk Hammett Horror and Sci-Fi Memorabilia Collection.

DARKER FICTIONS

Horror emerged as a distinctive genre in cinema after the real horrors of World War I. Filmmakers enhanced what was startling and disturbing by evoking the physical or psychological traumas brought about by humans themselves. They tapped a range of popular novels, plays, folk tales, and fairy tales whose narratives allowed them to explore the pains of the human psyche.



THE UNNATURAL AND UNDEAD

Universal Pictures released three horror features in quick succession—*Frankenstein*, *Dracula*, and *The Mummy*—during the Great Depression that followed the U.S. stock market crash of 1929. As reflections on nature, mortality, and the otherworldly, the films struck a timely chord. Their monsters became iconic.



MAD SCIENCE

What happens when scientists are driven by personal ambition or overlook ethical standards? Ever since Dr. Frankenstein created his monster, other such lab-coated characters have engaged in experiments with a range of consequences. Creatures like Godzilla become a metaphor for nature's retaliation when confronted with humanity's arrogance. These posters illustrate some of the dilemmas and horrors associated with science gone awry. ▀

HOW TO
SEE IT

OPENS July 13, 2019
Roloff Beny Gallery

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Shaping a Shared Future

The ROM's new Strategic Direction embraces the strength of our collections to provide experiences that matter to the community

Disruption is everywhere, and museums are no exception when it comes to the forces transforming our world. This spring, the ROM revealed the road map that will help the Museum navigate this new landscape with a Strategic Direction that sets the vision, mission, and goals to guide it forward. In this interview, ROM Director & CEO Josh Basseches gives *ROM* magazine insight into the thinking behind the plan and how it will help the Museum meet the needs of 21st-century audiences.

RM: The Strategic Direction highlights a need for museums to reflect a 21st-century mindset. Can you expand on this idea?

The idea of what makes a 21st-century museum a truly great institution is simple: the world is changing and museums must change with it. There is a profound paradigm shift reshaping society around us. People's expectations of public institutions are changing too. People no longer want or need a museum to tell them how to think,

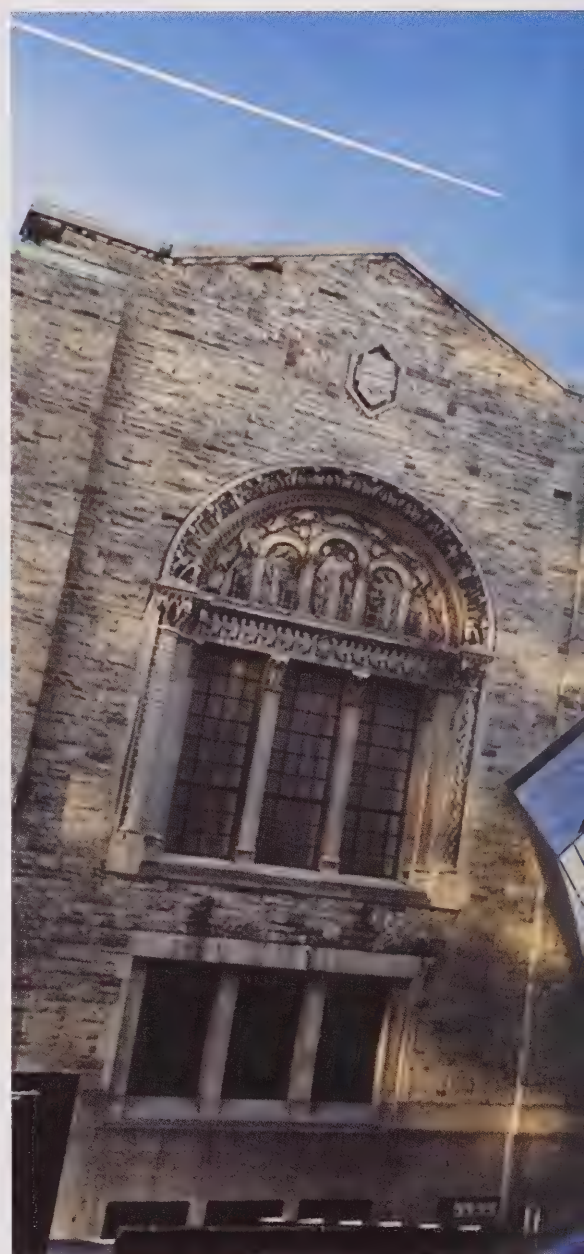
or what is important. They want museums to provide context, information, and the opportunity to discuss—and understand—the things that matter to them. If museums are to remain essential sources of insight, wonder, and knowledge, if they are to be catalysts for a diverse and informed society, then they must evolve and refocus outward towards communities. Institutions that are ready to respond to the new reality will not only succeed, but thrive. It's this shift in thinking that is at the core of our Strategic Direction and new mission: to transform lives by helping people to understand the past, make sense of the present, and come together to shape a shared future. Working toward this new paradigm is already changing the way our institution looks, feels and interacts with our visitors.

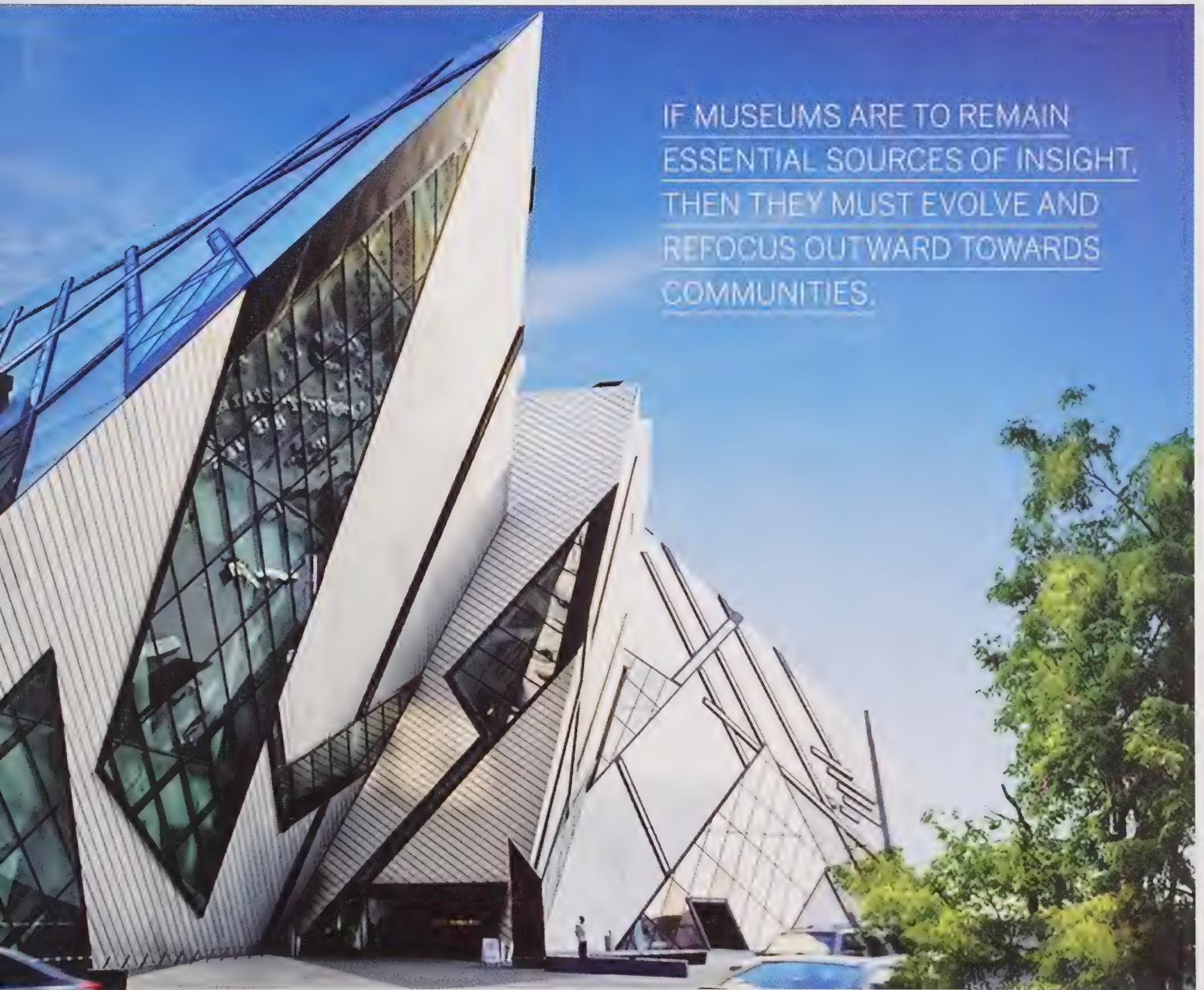
Transforming people's lives is a powerful ambition—how can a museum visit affect someone on such a level?

In developing the Strategic Direction, we spent a lot of time thinking about what we hope visitors will take away from their time at

the Museum. What will stir their hearts and create lasting impact? I firmly believe that a museum visit has the power to inspire, whether it's a small burst of insight or a major epiphany that helps someone understand themselves and their surroundings in new ways.

At the ROM, we can take an object from our collection and say to a young person, "Have a look at this: what you're holding in your right hand is a piece of Mars and what you're holding in your left hand is a piece of the moon." That physical, tangible experience can spark all kinds of thoughts, whether it's about the origins of the solar system, the idea of space travel or humanity's place in the big picture. Our goal is not just to say, "This is the chemical composition of a Martian meteorite," although that's certainly part of it. It's also to help that person start thinking about themselves in the wider world – in fact, the wider universe! I want to move away from the notion that museums are only about providing factual information. We're also here to spark curiosity and to provide meaningful and dynamic experiences that are etched into people's hearts and minds.





IF MUSEUMS ARE TO REMAIN
ESSENTIAL SOURCES OF INSIGHT,
THEN THEY MUST EVOLVE AND
REFOCUS OUTWARD TOWARDS
COMMUNITIES.

strategic direction

The Strategic Direction states that the ROM will “build on our singular strengths encompassing art, culture, and nature to chart a new path for transdisciplinary practices.” What does this mean?

I want the Museum to fully embrace its singular strengths—its globally recognized research and world-class collections of art, culture, and nature. The ROM is one of only a few great museums in the world that can offer the chance to experience and appreciate scientific specimens alongside artworks and cultural objects, all presented in a way that contextualizes them within the larger story of humanity and the world.

This is a tremendous opportunity. You don't get up on Wednesday and say, "Today is my art day, and Thursday I'll be all about culture, and on Friday I'll only think about nature." People don't work in that way. We're starting to adapt cross-disciplinary thinking to everything we do and it's transforming the way we develop, create and present our major exhibitions and programs. It's also an approach we are applying to timely topics and ideas that matter to people, including large-scale problems

Visitors
engaging
with Museum
collections in
the Daphne
Cockwell
Gallery
dedicated to
First Peoples
art & culture.

facing our world, such as climate change, urbanization or migration, all of which benefit from a transdisciplinary lens.

You will see this thinking come alive with our next major exhibition, *Bloodsuckers: Legends to Leeches*, a project we're very excited about. Through a unique exhibition format, Bloodsuckers will demonstrate the intersection between art, culture, and nature, providing in-depth scientific information about the natural world, insights about how blood sucking animals have influenced culture and mythology throughout history—such as vampires and chupacabras—and how, in turn, that culture has inspired artistic expression. I can't wait for people to see it. 

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AND THE WORLD.



ROMTravel

FEBRUARY 29 TO MARCH 14, 2020

ARGENTINA

GLACIERS, LAKES, AND DINOSAURS

Become enchanted with Buenos Aires, the "Paris of South America." Navigate the Rio de la Plata delta and visit art galleries, museums, the opera house, the birthplace of tango. Discover Argentina's southern tip, national parks, glaciers, and lake district. Join ROM palaeontologist Dr. David Evans, James and Louise Temerty Endowed Chair, Vertebrate Palaeontology, to explore the world's largest dinosaurs with behind-the-scenes access to a dinosaur dig site.



rom trips

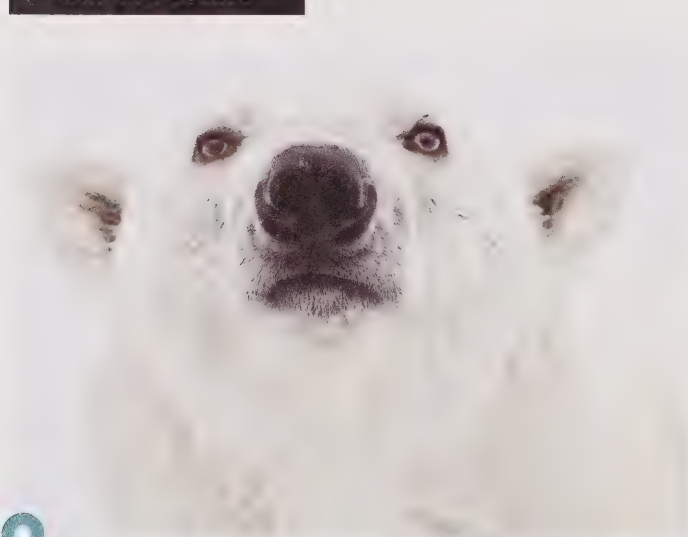
COMING UP...



SICILY

Discover the historical riches and natural beauty of Sicily with archaeologist Trinity Jackman.

MAY 4 TO 15, 2020



HIGH ARCTIC

Join CBC's *Quirks & Quarks* host Bob McDonald as he explains the impacts of climate change on the High Arctic.

AUGUST 10 TO 22, 2020

TRAVEL WITH US

For information on upcoming trips, contact:

ROMTravel	416.586.8034	travel@rom.on.ca
ROMBus	416.586.8000	info@rom.on.ca
ROMWalks	416.586.8097	romwalks@rom.on.ca

ROMBus



ANCHORS AWEIGH!

Wednesday, August 14, 2019 | 8 a.m. – 6 p.m.

Cruise majestic Lake Muskoka while you lunch aboard the elegant Wenonah II. Explore the area's history and browse its quaint shops.

ROMWalks



The ROMWalks 2019 season consists of free ROMWalks, ROMWalks Plus, and ROM Member Exclusive ROMWalks.

ROMWalks cover nine of Toronto's historic neighbourhoods and require no fee or registration. ROMWalks Plus invites visitors to explore King Street East, Riverdale, and a brand new walk of Annex West. These require advance registration and cost \$10 per person.

FREE

CITADELS OF WEALTH

Wednesday, July 31, 2019 | 6 – 7:30 p.m.

Join us as we tour the fascinating financial district. Examine the work of world-famous architects such as Mies van der Rohe, I. M. Pei and Santiago Calatrava. In addition, view interesting sculptures such as "The Pasture."

FREE

HISTORIC DANFORTH

Sunday, August 4, 2019 | 2 – 3:30 p.m.

Discover the rich history of "The Danforth" which includes beautiful heritage homes, historical churches, the famous Music Hall, and a former Nickelodeon. Hear about an early influential family, the Playters. This walk is offered in both English and French.

PLUS

RIVERDALE

Sunday, August 11, 2019 | 2 – 4 p.m.

Riverdale. This Toronto neighbourhood's history includes Indigenous settlement, brickmakers, jailbreakers, medical facilities, a park, and a Russian royal. Discover how this east-end area has evolved over two centuries and continues to reflect the changing demographics of the city.



ALL IN THE FAMILY

Donors and volunteers bring the ROM to life

The word “community” comes from the Latin *communis*, which means “public spirit, shared in common.” It’s a word that truly defines and underpins the mission of the ROM Governors, as we rally your support based on our shared commitment, belief in, and passion for the Royal Ontario Museum.

This past fiscal year, your generosity collectively resulted in a terrific \$18.9 million raised for the ROM. But what really matters is not the dollar number, but the lasting *impact* of your philanthropy—and what that philanthropy makes possible and makes better at the Museum.

For instance, community support created the ROM’s inviting Bloor Street Welcome Projects opening in the coming months: the Reed Family Plaza and the Helga and Mike Schmidt Performance Terrace. It is our community donors who enabled 24,000 schoolchildren and their teachers to visit their Museum free of charge for unforgettable hands-on learning tied to the Ontario curriculum.

TD Bank Group and The Bennett Family Foundation made it possible to launch 3rd Monday Nights Free, opening our doors for thousands of people from all walks of life to enjoy complimentary ROM admission and extended hours. Donors help finance digital engagement, programs like Friday Night Live, acquisitions, and support for exhibitions and our world-class curators. They contribute to provide sustainable funding for the ROM through generous endowments, some of

which are in support of education and community programs. And, of course, the personal commitment of our community is evidenced in our wonderful Friends groups and Patrons circles.

Building a vibrant and welcoming ROM begins and ends with *you*—our generous donors and volunteers. Your leadership inspires us to dream bigger and commit to ever-more ambitious goals and programs dedicated to dialogue, accessibility, and wellness, as well as learning about the interconnected communities of the diverse world in which we live. Thank you for bringing people together for fascinating stories and moments of genuine connection that reverberate long after your donation.

You ARE community.

Susan

SUSAN HORVATH

ROM GOVERNORS PRESIDENT AND CEO
ROYAL PATRONS CIRCLE MEMBER

GET IN
TOUCH

416.586.8055 | susanh@rom.on.ca | rom.on.ca/support

🐦 @SusanH_ROM

AN EVENING OF CULTURE AND GLAMOUR

More than 500 guests joined us for ROM Ball in March, generously raising over \$536,000 for the ROM’s highest priorities.

This spectacular red carpet gala celebrated *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India* with India’s High Commissioner to Canada Vikas Swarup; Minister of Tourism, Culture and Sport Michael Tibollo; Consul General Dinesh Bhatia; Senator Ratna Omidvar; Senator Asha Seth; and guests of honour His Highness Maharaja GajSingh II of Marwar-Jodhpur and his daughter Baijilal Shivranjani Rajye of Marwar-Jodhpur.



“The opening of *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India* crested with the ROM Ball. The night’s most glamorous gala of the season.”

— SHINAN GOVANI,
TORONTO STAR COLUMNIST



LIVES AND LEGACIES AT THE ROM

A collector's gift for future generations

For Philip Cheong, collecting is an intergenerational affair. With his father and maternal grandfather both avid collectors, he notes his formative years surrounded by carefully curated objects as a lasting influence in building his own treasured holdings. His first serious acquisition—a pre-Columbian ocarina from Costa Rica—was made in his early teens, and paid off in installments until he could bring it home. “Collecting is in my DNA,” Philip quips.

When the time came to pursue a graduate degree in East Asian Studies at the University of Toronto, having previously completed his undergraduate studies at McGill University in his native

Montreal, a relationship with the ROM flourished. From hours of research in the Bishop White Committee Library of East Asia as a student, Philip further immersed himself in the ROM as a member of the Department of Museum Volunteers. It was his keen attention while cataloguing works of Chinese bronze, as well as a scholar's zeal leading classes on Far Eastern art, that prompted an invitation to join the Bishop White Committee in 1995, where he later served as Committee Chair for seven years. During this time, he also developed his eye as a collector. As Philip recounts, “I joined the Bishop White Committee in the midst of an exciting period, with the ROM receiving a \$15 million bequest from the late Dr. Herman Herzog Levy for new acquisitions.” In allocating this gift, the Bishop White Committee was closely involved in the acquisitions process to address gaps in the Museum's holdings of Chinese sculpture and porcelain, providing a distinct vantage on what goes into building a world-class collection.

Philip's experiences as a dedicated volunteer—including his role on the Currelly Legacy Society Executive Committee—have been especially formative, providing the impetus for entrusting the ROM with a promised future gift. “Learning is not something that stops once you've graduated from

MAKING A BEQUEST



A charitable bequest is a promised gift given through your will. It's a simple way to make a significant contribution to the ROM while maintaining your present financial security. Your bequest may be given for the Museum's highest priority needs, for a specific program, or to establish a permanent endowment fund.

school,” notes Philip, who prudently approached building his own collection of Chinese export porcelain, among other collecting interests, as an eventual complement to the Museum's holdings. Further to his intent of gifting a portion of his collection to the ROM, Philip also made a financial designation in his estate plans to support the activities of the Bishop White Committee. In ultimately establishing the Philip Cheong and Li-Hsien Fan Endowment Fund, Philip's generosity will ensure that the ROM can continue to thrive as a place of lifelong learning.

“The Bishop White Committee Library of East Asia and the ROM's Far Eastern collections are among the best in the world,” Philip remarks. “I hope to inspire fellow Canadians to feel the same sense of excitement, pride, and wonderment in what we have here in Canada.”

LEARN MORE

To learn more about leaving a legacy at the ROM, contact Janice Correa at janicec@rom.on.ca or 416.586.5578.

CELEBRATING YOUR GENEROUS SUPPORT

More than 425 members of our Museum family came together on May 15, 2019, for the ROM Celebration Dinner. This signature annual event celebrates philanthropy at the ROM and our many supporters and volunteers, who enable extraordinary exhibitions, research, and public programs year round.

The Lieutenant Governor of Ontario, the Honourable Elizabeth Dowdeswell, proudly presented long-time volunteers Robert E. Pierce and Danuta Buczynski with the Lieutenant Governor's Distinguished Service Award. A true ROM champion for 20 years, Rob has chaired the ROM Board of Governors and the Royal Patrons Circle. Over the past three decades, Danuta has immersed herself in the life of the ROM, both as a passionate member of the Department of Museum Volunteers and as a ROM Trustee.

Canada Life and Teck Resources Limited were honoured with the Distinguished Corporation Award for their outstanding leadership and commitment to the Museum. A consistent corporate partner for 13 years, Canada Life was a founding member of the School Visits Bursary Program. To date, more than 11,000 students and teachers have visited the ROM free of charge for hands-on learning tied to the Ontario curriculum, thanks to Canada Life.

Teck's landmark gift of \$10 million in 2007 established the Teck Suite of Galleries: Earth's Treasures and, in 2014, created the first endowed Chair in Mineralogy, currently held by Dr. Kimberly Tait.

The Donor of Merit Award was proudly presented to The Salamander Foundation and to Jeff Willner and Stacey Madge, recognizing their generous support of the Willner Madge

Gallery, Dawn of Life. Dedicated to life before dinosaurs, this future 10,000-square-foot palaeontology gallery will explore the beginnings of life on Earth and is slated to open in 2021.

***"Every truly great city
has a great museum and
the ROM is getting better
and better."***

ROBERT E. PIERCE
CHAIR, ROM BOARD OF GOVERNORS



The Lieutenant Governor's Distinguished Service Award is the highest honour that can be bestowed on a ROM volunteer. The Honourable Elizabeth Dowdeswell (centre) presented this recognition to Robert E. Pierce (left) and Danuta Buczynski (right).

MEET JEFF WILLNER

Our new Chair of the ROM Board of Governors, Royal Exhibitions Circle Member, and CEO of Travel Edge

Where did you grow up? My parents were missionaries and I grew up in Africa, in the Democratic Republic of the Congo (Zaire). Our house was in Kalemie, on the shore of Lake Tanganyika.

What is your happiest childhood memory? There is an African culture of sharing, where anyone who comes to the cooking fire can eat. I had many happy evenings squatting in a circle with a neighbour family as the sun set, sharing some greens or smoked fish, listening to the *mzee* (elder) telling us the secrets of life. Then I would get in trouble for missing dinner at home.

What was the last book you read? I'm a bookworm and read a book a week, usually a science fiction or adventure novel (Alastair Reynolds, Martha Wells, James S. A. Corey, Lee Childs). The book I regularly recommend is *The Rational Optimist* by Matt Ridley.

Which one person would you invite to dinner, living or dead, real or fictional? Dinner is a place for family. I would invite my mother who passed away 15 years ago.

If you could only listen to one song for the rest of your life, what would it be? That's a tough question for a music lover. I suppose Louis Armstrong's "What a Wonderful World."

What's your favourite place in the world? I've had the chance to drive around 100 countries in a Land Rover Defender, so that's a tough question. But my favourite is Italy. The people, food, wine, history, art, and landscape are all extraordinary.

What do you love most about the ROM? The amazing team of people. The Museum could not be as special as it is without the dedication of our curators, staff, Governors, Trustees, and especially our volunteers.

If you had to describe the ROM in one word, what would it be? Wonder.

What are you most excited about as the new Chair of the ROM Board of Governors? I'm excited for the opportunity to serve. The role of the Governors is to support and bolster the great work of the ROM.

If you could have anything from the ROM's collections, what would you choose? Something from the upcoming Dawn of Life Gallery, set to open in 2021.



ROM Classic Golf Tournament

THURSDAY, SEPTEMBER 12, 2019 BEACON HALL GOLF CLUB / AURORA, ONTARIO

Escape your office and play on the gorgeous greens of Beacon Hall Golf Club, consistently ranked one of Canada's top 10 golf clubs. All proceeds will support the Royal Ontario Museum.

A limited number of foursomes are available to the public at \$5,000. To purchase a foursome, please contact Heather Anthony at hanthony@rom.on.ca or 416.586.5772.

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rom.on.ca/golf



**ROYAL
ONTARIO
MUSEUM**

Behind the Scenes

Where the ROM's paintings live when not on display



From gilded paintings to woodblock wallpaper, the ROM's collection rooms store a rich variety of European art dating as far back as the 17th century. The ROM's European Paintings collection features some significant works, including a portrait of Marie de Medici attributed to Flemish artist Frans Pourbus the Younger, along with a seventeenth-century still life of musical instruments attributed to the Italian Baroque painter Evaristo Baschenis.



The ROM's renowned European collections bear witness to the legacy of European style with objects prized for their beauty, rarity, and cultural importance. From the Middle Ages to the 20th century, Europe witnessed agricultural, social, economic, technological, and industrial innovation that would change how Europeans lived, worked, and viewed the world around them. Visit the Samuel European Galleries to experience European style through the ages.

A RULING
DYNASTY
A RICH
LEGACY



— TREASURES OF A —
DESERT KINGDOM
THE ROYAL ARTS OF JODHPUR, INDIA

MARCH 9 – SEPTEMBER 2, 2019

TICKETS AT **ROM.CA**

#ROMJodhpur

LEAD EXHIBIT PATRON
DAN MISHRA

MEDIA PARTNERS



TORONTO STAR

GOVERNMENT PARTNER



ONTARIO CULTURAL ATTRACTIONS FUND
LE FONDS POUR LES MANIFESTATIONS
CULTURELLES DE L'ONTARIO

20 YEARS | ANNÉES

Umaid Bhawan Palace. This exhibition is organized by the Museum of Fine Arts, Houston with the collaboration of the Mehrangarh Museum Trust, Jodhpur, India. The ROM is an agency of the Government of Ontario.

IT'S ALIVE!

CLASSIC HORROR
AND SCI-FI ART
FROM THE KIRK HAMMETT
COLLECTION



JULY 13, 2019 - JAN 5, 2020
TICKETS AT ROM.CA

PRESENTING SPONSOR



MEDIA PARTNER



It's Alive! Classic Horror and Sci-Fi Art from the Kirk Hammett Collection is organized by the Peabody Essex Museum, Salem, Massachusetts.
Image credit: R. Kikuo Johnson, Rock On, 2017. © 2017 Peabody Essex Museum. The ROM is an agency of the Government of Ontario.